

THE ELEMENTARY ENGLISH REVIEW

Vol. XI

OCTOBER 1934

No. 8

A Plea for Poetry

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THE AUDITORIUM had been hot, and the seats uncomfortable. It was good to breathe fresh air again and to walk home leisurely. But the mental stimulation aroused by this challenging two-hour lecture was not so easily shaken off as the bodily discomfort. How could anyone, I argued, announce so calmly, so confidentially that "Not one adult American in twenty has sufficient interest in poetry to read one dozen poems a year"? The statement seemed incredible—yet it raised a regular merry-go-round of perplexing questions in my mind which I could not then, and cannot now answer.

For many years—nearly all my life—I have associated intimately and continuously with small children, ages between five and seven. My large group has included many types, ranging from the unusual and precocious to the mediocre and dull, and I have yet to discover one small boy or girl who has not, at least, a latent interest in some kind of simple poetry, if offered at the right time in the right way.

Dimnet in his *The Art of Thinking*, says, "All children under nine or ten years of age are poets and philosophers." What must happen, then, to many, many individuals between the ages of five and

forty that transforms their poetical and philosophical ideas into purely practical and prosaic interests?

Are the homes and the schools (the two are inseparable) of the past generation responsible for our present day lack of interest in poetry? John Ruskin says, "In our dealings with the souls of other men, we are to take care how we check by severe requirement or narrow caution efforts which might otherwise lead to a noble issue . . . there are some powers for better things; some tardy imaginations, torpid capacity of emotion, tottering steps of thought, there are, even at the worst; and in most cases it is all our own fault that they *are* tardy or torpid." Since the major contributory influences of the home and school are those fostered by parents and teachers, they are in the main accountable for the development of the noble issues of the child's soul.

Have the parents of the past generation in their eagerness for the physical and financial well-being of their children, neglected to arouse and encourage their powers for better things?

Have the teachers of the past generation checked the development of "torpid capacity of emotions" and failed to stim-

ulate "tardy imagination," because they as teachers insisted upon teaching poetry to children rather than enjoying it and sharing it with them as a beautiful and human experience? Perhaps they did not think of the poet as a natural and powerful artist concerned with feelings shared by all mankind, but classed him as an intellectual person interested in design, rhythm, images, symbols and diction. Perhaps they did not know that the poet's main object is to give pleasure or that deeper and more profound satisfaction called joy. Therefore, teachers in most cases reversed the natural order and substituted an irksome task of analysis and dissection for the simple and natural approach of enjoyment. The analytical approach may lead the child to a knowledge of poetry without his ever knowing poetry at all, and simultaneously give him a distaste for a form of literature which might have enriched his life.

Margaret Widdemer says of poetry: "Like religion it should come to people first of all as an experience," and "Poetry is the sharing of life in patterns of rhythmic words."

Granted the lecturer had spoken truthfully. Adult America is not poetically minded. Let us turn our attention, then, to the children of today and try to help them escape a similar tragic fate.

How shall we arouse this interest in poetry if latent, how develop it if evident? It is in the discussion of these two questions that I hope to offer suggestions so simple that I have great faith in their effectiveness.

There are, I judge, three classes of children in our homes and schools. In the first class are the fortunate children whose parents love books, including poetry books, and who share their enthusiasm with their children. The awakening of a poetic interest in these children seems to date from birth. All they need is some one to share this interest and continually

to lead them to new appreciations through new discoveries.

A second and very small group of children seem to be born to the purple. With neither interested parents, nor books in the home, they love books, stories, and poetry and are drawn to them as naturally as bees are drawn to clover. Very early and very often these children should be surrounded and occasionally immersed in the poetry they are capable of enjoying—(notice I didn't say understand).

In the third group, by far the largest one, are found children who need an introduction to poetry, in order at first to feel it. Their latent interests must be aroused by means of an appropriate poem at the appropriate time. This first occasion should be made a happy human event. If a child finds a poem a beautiful experience, something to be enjoyed and shared, he will from the beginning have a relatively keen interest in it. True, not all children will like all poetry. Neither can I say that I don't like fruit, because I detest tangerines.

The needs of these three groups are the same, but in different degrees of intensity. Without the increasing interest and enthusiasm of some one to keep alive these fertile potentialities they will not develop into the rich permanent interests due each child.

Suppose you as a parent or teacher have no interest in poetry. Is there anything you can do to help young children? There is. The case is by no means hopeless if you are willing to try.

A minimum essentials test for parents and teachers, in my judgment, might well be: 1. A love for children. 2. Some skill in reading poetry and telling stories. 3. A genuine enthusiasm for books. Let us assume, then, that you are lacking in one of these minimum essentials—an interest in poetry. Should you give up in despair? Certainly not. You can acquire an interest and, insincere as it may seem, you can

assume an enthusiasm—it should be assumed if you don't have it. Begin with whatever little interest you may have and cultivate it carefully. Read some poetry every week—every day would be better, but in most cases impossible. Very likely you have a sleeping interest, too. Try to discover it. Anyway, a love for poetry can be developed though school days are long past.

Since I contend with Samuel Taylor Coleridge that the proper and immediate object of poetry is the communication of immediate pleasure, I urge parents to begin early to share this happy experience with their children. A beautifully illustrated volume of Mother Goose is to the nursery what the classics are to a good home library. In addition to Mother Goose there are a number of other delightful poetry books written and illustrated especially for children. To meet the beginning needs of young children the following books should be in every home and primary school room.

Shoes of the Wind, Hilda Conkling.

Poems by a Little Girl, Hilda Conkling.

When We Were Very Young, A. A. Milne.

Now We Are Six, A. A. Milne.

All About Me, John Drinkwater.

Silver Pennies, Blanche Thompson.

Fairies and Chimneys, Rose Flyeman.

Busy Carpenters, James Tippet.

I Live in a City, James Tippet.

I Go A-Traveling, James Tippet.

The Singing Farmer, James Tippet.

A Child's Garden of Verses, Stevenson.

From the wide variety of poems contained in these books every type of child will surely find a few that he can enjoy immediately, for no reason whatsoever. With a little sympathetic guidance he may learn to love a great number.

What child would not be able to appreciate Vachel Lindsay's lines on

THE LITTLE TURTLE¹

There was a little turtle,
He lived in a box,
He swam in the puddles,
He climbed on the rocks.

He snapped at a mosquito,
He snapped at a flea,
He snapped at a minnow,
And he snapped at me.

He caught the mosquito,
He caught the flea,
He caught the minnow—
But he didn't catch me.

Simple initial poems, if introduced at the right time, will need no explanation. Every child may not own turtles, but if he lives in a city he sees them in the five-and-ten cent stores, and if he lives in the country he will have first hand knowledge.

Then there is Hilda Conkling's

MOUSE²

Little mouse in gray velvet
Have you had a cheese breakfast?
There are no crumbs on your coat,
Did you use a napkin?
I wonder what you had to eat
And who dresses you in gray velvet?

In Milne's *Now We Are Six* there is that best beloved of all birthday toasts, "The End," for the very important sixth birthday celebration. So many of these thoroughly fascinating child-spirited poems, if introduced in the proper setting at an appropriate time, will be self-explanatory. After all we must remember that poetry's major appeal is emotional. How a poem makes one feel is much more important than a thorough understanding of the author's idea. My dealings with a large and varied group of children have led to this personal discovery.

¹ From the *Collected Poems of Vachel Lindsay*. Reprinted by permission of the publishers, The Macmillan Company.

² From *Poems by a Little Girl* by Hilda Conkling. Reprinted by permission of the publishers, Frederick A. Stokes Company.

Poems by James Tippet appeal directly to the more practical and matter-of-fact group. Milne and Fyleman are great favorites with most children; Fyleman immediately, Milne after a time. Once Milne is accepted he is seldom abandoned. Children need a wide variety of poetry in order to discover especial favorites and to build up discriminating tastes. To have them pretend that they like all poems is encouraging hypocrisy. The fact that a few boys pretend that they dislike poems about fairies does not prove that they do not enjoy poetry, and cannot. We might just as well say that a child who does not eat spinach does not like vegetables.

Could it be possible that Dimnet and Ruskin speak even more truthfully than the confident lecturer? Who then is to blame for the truth of the lecturer's statement? Not the present generation of parents and teachers, we can be sure. It behooves us, however, to avoid the same blunder. Therefore, our concern should be for the children of today, because the opportunity for helpfulness there is so much greater. There may be little we can do for the uninterested adult. His interest has dwindled and died, probably because it was not nurtured at the right time. But in young children there is hope.

Again may I say that practically all children like and enjoy some poetry, and that almost every child has imaginative potentialities which with understanding

and guidance can find their outlet in true poetry.

Again may I stress strongly the parents' and teachers' part in arousing, developing and increasing each child's poetical possibilities. This will mean books of the right kind within easy reach, an understanding of child nature, a sense of the appropriate and a willingness to make new discoveries in the spirit of fun and adventure. Without a development of discriminating appreciation, any child's interest may dwindle to indifference.

And, lastly, let us remember that poetry's greatest appeal is emotional. The response we want is a response of feeling, sheer delight, contentment, complete enjoyment, a quiver of terror now and then.

If children are going to love poetry and read it voluntarily, we must forget the heavy analytical practices fostered by many schools and remember that its major appeal is emotional. Poetry should not be analyzed until it has been enjoyed.

Max Eastman says, "For poetry is like religion in that it exists with glorious definition for those who have attained it, but for those who look upon it there is little that appeals."

Our approach to poetry, with little children especially, should be simple. Let a child find in it a beautiful experience, something to be enjoyed, something to be shared, and whether he is five or forty, not only will he love it, but it will enrich his living.

China in Children's Books*

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THERE are no civilized people in the world who have less interest in progress *per se*, and more interest in the art of living, than the Chinese. Very few Occidentals can understand, let alone appreciate, this point of view; but through reading the many well written and sympathetic books from and about this country, now available, we can more nearly approach a feeling of understanding. With understanding comes interest and a desire for only the friendliest of relationships between the United States and this great, but little understood, land.

The age at which to begin the establishment of a sympathetic world consciousness is not in mature years when, through misunderstanding and ignorance, walls of prejudice have been built up, but in childhood, when impressions are first formed and right habits of thinking begun. Therefore, there is a warm welcome for the books which are being written for children, that present truthfully the country of China in subject matter and form that will appeal to childhood.

For young children there are two delightful picture books, both illustrated by Kurt Wiese, who traveled and sold merchandise in China for six years and who seems to have caught the facial expression of the Chinese and the atmosphere of their country to an extent unusual for a foreigner. *The Story about Ping*, has text by Marjorie Flack. Ping is a little duck who lives on a houseboat on the Yangtze, and while the story is slight, it does bring in some Chinese customs and

attitudes in a charming and entertaining way. For the other picture book, *Liang and Lo*, two little boys of South China, Kurt Wiese has written his own text.

Undoubtedly as we learn to know the Chinese better and they in their turn perhaps translate some of their stories for us, more of their folk-lore and wonder tales will be opened up to us. At present we have Isaac T. Headland's *Chinese Mother Goose Rhymes*, which is a splendid collection of simple nursery rhymes brought out in an appropriate and attractive form. *A Chinese Wonder Book*, by Pitman, is a collection of fairy tales, containing the stories of "The Great Bell," and "How Footbinding Started," both of which are hard to find. The illustrations by Li Chu-T'ang, are very lovely in color and in the perfection of their detail. In her *Wonder Tales from China Seas*, Frances Jenkins Olcott has given us a varied and colorful selection from Chinese folk lore. Mr. Chrisman's two books, *Shen of the Sea*, and *The Wind that Wouldn't Blow*, are made up of stories that he gathered from natives and combine Chinese dignity and beauty of expression with their own particular humor which is also amusing to us. *Ching-Li and the Dragons* is a fanciful tale which brings in some characters from Chinese history and more from their mythology. It is beautifully told by Mrs. Howard and is illustrated by Lynd Ward.

There are two books about the Mongols which should not be overlooked. These people, who conquered the Chinese more than once, were always absorbed by them in the end, so that much of their strength and endurance are a part of the Chinese people. Ida Zeitlin, in

* Prepared under the direction of Miss Ethel Wright, Chairman of the Book Evaluation Committee, Section for Library Work with Children, American Library Association.

† Miss Ewing was born into a missionary family and spent the greater part of her first fifteen years in China. To a great extent, China is still home to her.

her *Gessar Khan, a Legend of Tibet*, gives us a dazzling tale, intoxicating to the imagination and comparable in splendor to the Arabian Nights. In Harold Lamb's *Boy's Genghis Khan*, edited and adapted by James Gilman, we are confronted with stark realism. This story is the same as that told by Miss Zeitlin, but is written from the historical point of view, in the author's virile style.

The manners and customs of any people which differ from our own seem to us strange, and often amusing. Because the manners and customs of the Chinese have changed so little for over 3,000 years, and most of this time they have been a highly civilized people, theirs are perhaps most interesting of all. Most modern writers on China try to present their subject in such a way as to make the unfamiliar seem natural, not queer. Professor Huntington, in the preface to his *Asia*, states that it is his purpose to show how the climate and topography of Asia have influenced its people and caused them to acquire different habits and customs from those in other parts of the world. His attitude throughout has been very definitely that of making the unfamiliar appear as natural as possible. Miss Allen, in her book on Asia, compares and contrasts China and the United States. China's tremendous problems and her possible future developments are presented in a challenging yet simple way. Probably Mr. Carpenter's *Asia* is the best known of the geographical readers on China. His latest edition, like the earlier ones, takes the reader on a personally conducted tour through China. This adds much to the feeling of reality, as we see the country and people with him. The "Burton Holmes Travel Stories" series contains a volume on China written by Eunice Tietjens. The innumerable full page and smaller photographs, as well as the excellent text, are up-to-date and both entertaining and informing. Harry

Franck gives a very modern view in his *China*. One very good chapter is on "Foreigners in China." *Marco Polo, Junior*, also by Franck, is the story of an imaginary American boy's travel-adventures with his father, who is sent to China on business.

Dorothy Rowe, who was brought up in China, has written two charming little books, *The Rabbit Lantern*, illustrated by the Chinese artist, Ling Jui Tang, and *Traveling Shops*, illustrated by Lynd Ward. Each contains short realistic stories of the every day experiences of Chinese children. In *The Middle Country*, by Olivia Price, we become acquainted with a little Southern Chinese boy and with him see and learn about all the interesting things in his country. Miss Rowe's books and *The Middle Country* are for younger readers, about fourth grade.

While Professor Headland's *Chinese Boy and Girl* was written many years ago, the games and other children's entertainments that it tells of endure through time and change—though emperors and dynasties fall; though bandits steal and destroy.

One book interpreting Chinese customs to us is a special joy to anyone who has a real regard for the Chinese. Mrs. Ayscough has spent many years in China studying its literature, art and architecture. While her book, *Firecracker Land*, has the subtitle, "Pictures of the Chinese world for younger readers," it will be especially enjoyed by real students, whatever their age may be. She collaborated with Amy Lowell in translating Chinese poetry, and some of these poems she gives us in this volume. Her home in China was built after much careful, almost reverential study of the ancient Chinese rules and ceremonies connected with each part. Much of this she gives us, explaining a great deal of the symbolism of the art and architecture. It is fascinatingly yet simply told, and will inspire in the reader

a profound respect for a people capable of developing their living to such a high plane of simplicity and beauty.

When we consider the stories about Chinese children written for our children, we have some of which we may be justly proud. *Little Pear*, written and illustrated by Eleanor Lattimore, who spent her childhood in China, is a perfect picture of the life of a little Chinese boy, bringing in the most important festivals and customs affecting a child. Little Pear lives in North China in an ordinary, happy home. Phyllis Sowers' *Lin Foo and Lin Ching* is the story of brother and sister orphans who live among the gorges of the great Yangtze in the South. At first they have a very sad life amid poverty and neglect, but later they run away and are befriended, and in the end adopted, by a wealthy member of their Lin clan. Kurt Wiese has written and illustrated *The Chinese Ink-Stick*, which tells of the adventures and experiences of this very important part of the equipment of a Chinese scholar in his—the ink stick's—own words.

Young Fu of the Upper Yangtze, by Mrs. Lewis, published only two years ago, has made a real place for itself with older boys and girls. It is the story of a poor Chinese boy who, after his father's death, comes to the big city with his mother. His experiences as a copper-smith's apprentice in the hustling, confusing life about him lead from hardship through hard work to final adjustment and success. Young Fu is a very human boy and a friend worth knowing. Pearl Buck has written a splendid story for young people in *The Young Revolutionist*. A youth, after joining the army, becomes utterly disillusioned and miserable. His pal is wounded and taken to a foreign hospital. The young revolutionist has a horror of these "foreign devils," and is sure they will do some mischief to his

friend. When the doctor realizes how the boy feels, he allows him to stay near his friend during the necessary operation. Through the kindness and sacrificial service which he sees manifest on every side, the bewildered Chinese boy finally comes to feel that the foreign doctor is the best friend he has. He determines to study and become a doctor himself. While written as a mission study book for young people, it is in no way sectarian.

There are two simple stories of American children in China which we should also consider. One is Miss Lattimore's *Jerry and the Pusa*, and the other, *Betty of the Consulate*, by Lydia Jones Trowbridge. Both these stories, the first in North China and the other in the South, picture the everyday life of American children living in China. They are normal boys and girls, but their surroundings make their adventures different from those of their friends in this country, though both authors tell of them in such a way as to make them seem very natural and interesting.

With the appearance of Elizabeth Seeger's *Pageant of Chinese History*, we have a book worthy of its title. Miss Seeger has done a great service to the Chinese and to the English reading public in this remarkable book. While written for twelve year olds, it is truly for all ages. In somewhat less than four hundred pages we have unrolled before our imagination the longest and most glorious history of any civilization, from about 3000 B.C. to the establishment of the Republic in 1912. The dynasties follow one another in their slow majesty—not only, or chiefly, in their wars and conquests, but in their religions, in their arts and crafts, and in their government by scholars with special training for their task. The reader is indeed richly repaid by a growing sense of respect and admiration for the great and enduring qualities of China and its people.

(Continued on page 226)

Experimentation With Children's Books in Russia*

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WE AMERICANS think we are interested in education; the Soviets of Russia know that they are interested. "The most urgent task of the revolution is to bring reading and writing to every person in the land," said Lenin, and that statement has for seventeen years been a guiding star. In 1914 there were seven million pupils in Soviet schools; in 1932 there were twenty-five million. In 1920, 35 per cent of the people were literate; in 1932, 80 per cent were literate. The total expenditure for education in the United States in 1929-30 was 2,317 million dollars; in 1932 in Russia it was 3,250 million dollars. The first kindergarten was established in Moscow in 1914; in 1932 there were ten million children in pre-school institutions; we had 723,000.

For the first time in modern history in Russia there is springing from the ethos of the people, from their very heart of hearts, an educational system—a system wholly indigenous, borrowed from nowhere. Many laboratory schools are maintained by the state, every one absolutely free from any type of restraint. Finding fairy stories being used in one of these educational laboratories, Lucy L. W. Wilson, of Philadelphia, said, "What, fairy stories? I thought fairy stories were taboo in Russia." "Oh, but this is an experimental school," was the reply; "nothing is forbidden us; else how could we ever find the truth?" Seeking the educational truth! Probably the Soviet republics are

more intent on that search than are any other people in the world.

Why so remarkable an interest in education? Because the Soviets think of the child primarily in relation to the state. Every child is a little builder of socialism, and his needs, no matter what may happen to older persons, must be ever guarded—he must have his full portion of milk, food, clothing, education, medical attention, and hospitalization. Nor is there any basis for the story that children are taken from their parents. The family in Russia differs in almost no way from the family in America.

The children and youth are organized into three remarkable educational groups—the Octobrists, originally made up of children born since the revolution in October of 1917 and now including children from eight to ten; the Pioneers, children from ten to seventeen; and the komsomols, youth from seventeen to twenty-five. The chief end of these organizations is to inspire their members with a great purpose—the success of the socialist state. In a Russian city in which the men were too much given to drinking vodka, the Pioneers conceived and carried out the idea of placing in every factory a poster reading as follows: "We your children call on you to give up drinking, to help us shut drinkshops, and to use them for cultural institutions. The children whose parents drink are always backward at school. Every bottle you drink would buy a textbook or an exercise book for your child. Respond to our call, and give us the chance of being well-developed, healthy,

* Read before the National Council of Teachers of English, Detroit, Michigan, February, 1934.

and cultured human beings. We must have healthier home surroundings.—Your children." Can you imagine a group of American children under seventeen years of age ever doing such a thing?

One of the ways of developing children into citizens of the new industrial state which is being evolved is the use of toys—blocks as big as bricks with which they can really build, tools, model machines which work, airplanes. The motto is "Games are not mere play, but are a preparation for creative labor." Another means of bending the childish twig into the form of the desired citizen is the use of books written especially with this end in view—propaganda, if you wish. In the Penniman Memorial Library at the University of Pennsylvania is a collection of some 250 volumes of Russian children's books collected recently by Professor Thomas Woody. They have been divided in five classes: Books dealing with the child's environment, this class including more than half the total number; those dealing with the wonders of machines and inventions; stories from far and near; conundrums and stories testing perception; imaginative boisterous entertainment. Professor Woody translates from Shervinsky's *Together We Should Be* these lines as suggestive of a latent type of influence found in almost every child's book:

The bee buzzes,
Doesn't fly aimlessly;
When she sits on a flower,
She sucks out juice . . .
What work there is in a beehive . . .
To build the comb
And fill with honey!
A working family!
Each bee helps
The bee society.

What a skilled touch in the last two lines to develop in the child a realization that the Soviet Republics of tomorrow depend almost wholly on each citizen helping! Where in English children's stories can

one find any such deliberate purpose to develop future citizens?

The fact that children are far more interested in the wonderful electrical development at Dnieperstroy than in fairies has necessitated a new and a different children's literature. The *New Russia's Primer*, that most remarkable piece of perfect educational literature, is a sample. *From Rubber to Galoshes* suggests another type of book. Then there are books making Lenin most human and lovable; books about the other nations—and they fail not to show the effect on the masses of the millions possessed by the classes; books on cleanliness, on Red Army parades; books dealing with the new buildings in Moscow, where more building is going on today than in any other city in the world; books on the unique Park of Culture and Rest in Moscow; books on vocations—*The Milk Factory* begins with a lone cow in a pasture and ends with the rumbling trucks carrying the milk to the homes of Moscow's children. Fairy tales disappeared for fifteen years under the idea that they would not promote soviet citizenship but when the State Publishing House found that seventeen per cent of the requests received were for fairy tales and when Madame Kruspkaya, the widow of Lenin and an eminent educationist, began her "Machinery, machinery, machinery is entirely failing to develop the aesthetic, the deeply appreciative," the fairy story came back. But it is not the same fairy story. Jack the Giant Killer is a husky, attractive Pioneer who after unnumbered adventures finally kills the giant Andrew Mellon, typifying capitalist governments. Even the books for older youth must play their part in developing the proper kind of citizenry. A young American sociologist, returning North from his home in the South, stopped off at a new factory town in which a strike was going on. He dropped into a meeting where the song of every

singer was the wonderful social service rendered by the factory owners to their employees. Feeling that there was another side to be considered, the young sociologist ventured to ask the floor, but the moment he began to voice the other side he was hustled from the auditorium and into the hoosegow, where he remained several days. One of our liberal weeklies published the story. The commissariat of education in Moscow, finding it, looked upon it as sweetest nuts. And I found young men and women in Moscow reading the story in simplified form as part of their required work in the study of English.

The Soviets believe the writers of children's books are as valuable as are their eminent technicians. The best writers and artists meet monthly at the State Publishing House with teachers and librarians to study children's tastes and wishes. Children are called in to pass judgment on manuscripts. In Leningrad is a school for the writers of children's books, where some twenty writers meet frequently to discuss what is suitable material for children's books, how the child reader shall be regarded, and which are the best methods to grip the attention of the young. They take their manuscripts to the factories to read them to the workers. They inspire and train the workers to tell the stories of their work for children. Unbelievable as it may be, these writers of children's literature are all engineers or some type of technician; the making of books for boys and girls is a side line. Ilin Marshak, the author of the *New Russia's Primer* (and you must read it if you have not read it long ago), is a chemical engineer, while his brother, another engineer, is the head of the Leningrad school for children's authors.

Since 1920 the government's Institute of Methods in Non-School Pedagogy has had a section dealing with children's read-

ing, studying the child as a reader and books for children. In their educational museum in Moscow I found a library of some 30,000 books for children, including translations of such child classics as *Tom Sawyer*, *Little Women*, *Robinson Crusoe*, *Black Beauty*, *Treasure Island*, the *Jungle Books*, *The Call of the Wild*, etc. One of its officials, Mrs. Vera Fedavsky, visited the United States several years ago, studying children's reading, and writing an article for *The Elementary English Review*.

Books are sold everywhere in the State Publishing House stores and in the newspaper booths. A father says, "My two boys, under ten, ask for eight or ten new books every week, and they will not be put off." The children are also determined to understand. A girl of seven brought to her mother a copy of *Pravda*, one of Moscow's great daily papers, asking the meaning of a political cartoon. Her mother said, "Oh, you are too young to understand." The child's reply is worthy of a Horace Mann or a John Dewey: "There is no too young. A child can understand everything if you will only explain it in words a child can understand." What a wonderful advance it would be if every teacher of poetry in our American schools would take that answer to heart and apply it to her work!

Russian children and youth are guarded against sex literature of the type found in nine out of ten respectable American homes. No pornographic literature is published, a thing made the easier by having only a State Publishing House. Such moving pictures as our children see every week could not be screened in Russia. Folk dancing is everywhere encouraged and taught, the Park of Culture and Rest having scores and hundreds of groups indulging in it every pleasant evening during the summer. But American dancing has been taboo for Russian youth; in fact

English and the Social Studies

A Suggested Correlation

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IN THIS age of world-mindedness, children should early develop an appreciation and a sympathetic understanding of other peoples. Children's literature, in which there is such wide and excellent variety, offers a means to this end, for it gives children a more complete picture of peoples of other countries than can be gained through books dealing with factual materials alone. Furthermore, these literary books furnish not only enjoyment, but also rich and varied experiences, and offer an excellent opportunity for correlating the social studies with English.

The propitious time for introducing the books is after the study of the country has been successfully launched in the social science class. Skilfully selected questions, and a brief presentation of each book will serve to arouse the desire to read. Children should be helped to select books that are within their abilities.

Set a definite time for the discussion of the books presented, and encourage each child to read one or more books before that time. Have ready a list of questions which will bring about discussion of the life of the people studied; such questions furnish an agreeable substitute for the written check on reading. They should not be in the nature of a test, but rather a sharing of reading experiences. They should be thought-provoking, and should lead to an interpretation of the material.

In the accompanying bibliographies, sensational material, not typical of the life of the country, has been avoided. The general make-up of the books has been considered, and a number of the

volumes listed contain artistic illustrations. Drab colorless books of the series type are not listed. The grade at which a majority of pupils will enjoy the book has been indicated. In this day of promotion by chronological age rather than by mastery of subject matter and skills, the grading of books must be very flexible. The grades indicated, therefore, constitute only a general guide.

AFRICA

Suggested Questions for Discussion

Would you like to take a trip to Africa? If so, why?

What preparation would you need to make if you were making a safari in Africa?

What part of Africa would you choose to visit? Give your reasons.

What are some of the things you would see in Africa which you had never seen before?

Why has Africa remained uncivilized for such a long period?

In what ways does Africa contribute to our enjoyment and welfare?

Bibliography

Akeley, Delia. *J. T. Junior*. 1928. Macmillan. 5-6

This is the biography of an African monkey. It gives his life in Africa and in the zoo.

Berry, Erick. *Girls in Africa*. 1928. Doubleday. 5-6

Vivid pictures of native girls in Africa and their daily life, by an author that has spent a number of years among the people of whom she writes.

Berry, Erick. *Juma of the Hills*. 1932. Harcourt, Brace. 5-6

Story of an African girl who is kidnapped and held as a slave by another tribe. Her lovable nature wins for her the love of those about her. When permitted, she returns to her native village.

Berry, Erick. *Mom du Jos*. 1932. Doubleday. 4-5
Gives the exciting adventures of an African doll in the jungle.

Best, Herbert. *Garram, the Chief*. 1932. Doubleday. 7-8

Causes the African native to live for us in the vivid background of the African jungle. The author, who is the husband of Erick Berry, has lived for some time in Africa.

Best, Herbert. *Son of the Whiteman*. 1930. Doubleday. 7-8

Story of the interesting adventures of a white boy, son of an official, in the heart of Africa. Brings out the pluck and ingenuity needed to deal with the African native.

Bradley, Mary Hastings. *Alice in Elephantland*. 1929. Appleton. 5-6

Bradley, Mary Hastings. *Alice in Jungleland*. 1927. Appleton. 5-6

The author, her husband, and little girl explored with the famous Dr. Akeley, African explorer. These books give interesting accounts of those trips through the fascinated eyes of little Alice.

Buchan, John. *Prester John*. 1910. Doran. 7-8

A well told, thrilling story of South Africa, native uprisings, and diamond smuggling.

Douglas, Robert D., Martin, David R., and Oliver, Douglas L. *Three Boy Scouts in Africa*. 1928. Putnam. 7-8

Story of the adventures of three boy scouts who spent some weeks with Mr. and Mrs. Martin Johnson in Africa. Told in an interesting and enthusiastic style.

Du Chaillu, Paul. *Lost in the Jungle*. 1928. Harper. 7-8

Du Chaillu, Paul. *My Apingi Kingdom*. 1928. Harper. 7-8

Du Chaillu, Paul. *Stories of the Gorilla Country*. 1928. Harper. 7-8

Du Chaillu, Paul. *Wild Life Under the Equator*. 1928. Harper. 7-8

Du Chaillu, Paul. *The Country of the Dwarf*. 1928. Harper. 7-8

Du Chaillu, Paul. *In African Forest and Jungle*. 1903. Scribner. 7-8

New editions of old books written by an early explorer of Africa who drew from his own personal experiences giving a vivid portrayal of life of the native.

Fletcher, Inglis. *The White Leopard*. 1932. Bobbs, Merrill. 7-8

Story of the trials of a young Englishman who governed a savage territory in Africa. The atmosphere is tense but realistic and convincing.

Gatti, Attilio. *King of the Gorillas*. 1932. Doubleday. 7-8

Story of the real adventures of an Italian explorer in Africa. His years of life in Africa have given him interesting experiences with a wide variety of animals which he narrates in a humorous graphic style.

Johnson, Martin. *Lion*. Cornwall. 7-8

African adventures with the king of beasts told by a man who has had a wide experience in the study of lions in their native haunts.

Johnson, Mrs. Martin. *Jungle Babies*. 1930. Putnam. 4-5

Johnson, Mrs. Martin. *Jungle Pets*. 1932. Putnam. 4-5

Convincing clear accounts of the lives of animals in their African haunts told with enthusiasm and authentic detail.

Kaigh-Eustace, Mrs. Edyth. *Jungle Babies*. 1930. Rand, McNally. 5-6

Intimate, lifelike, fascinating pictures of African animals.

Kearson, Cherry. *My Friend Toto*. 1928. Dodd, Mead. 5-6

The adventures of a pet chimpanzee and the story of his journey from the Congo to London.

Miller, Janet. *Sammy and Silverbrand*. 1931. Houghton, Mifflin. 5-6

The story of a little white boy in Africa and his elephant. He has interesting experiences with jungle animals and natives, among which are pygmies.

Seabrook, Katie. *Gao of the Ivory Coast*. 1931. Macmillan. 5-6

Story of a little African boy who wanders into the camp of a white explorer. He attaches himself to the party. Later he proves to be the son of an important chief. The book brings out many of the queer customs of the natives.

Tietjens, Eunice. *Boy of the Desert*. 1928. Coward, McCann. 5-6

Story of a little Arab boy of Hammamet in Africa. At the death of his father he and his mother go to his mother's people who are roving Bedouins. Pictures the two types of life.

RUSSIA

Suggested Questions for Discussion

In what ways does Russia differ from our country?

What are some of the distinctive characteristics of the Russian people?

What are some of the typical features of Russian life which we consider rather strange?

What reasons do you see for the Russian people's rising up against the czar?

Compare old and new Russia.

If you traveled through Russia what are some of the things you would like to see?

What route would you take in order to see these features of Russian life?

What would you like to bring back with you from Russia?

Bibliography

Achison, Judy. *Young America Looks at Russia*. 1932. Stokes. 7-8

Story of a young American girl's visit to Russia, written by herself. She spent some time in south-eastern Russia where her father had charge of the Near-East Relief.

Charskaya, L. A. *Little Princess Nina*. 1924. Holt. 5-6

Story translated from the Russian telling of the eventful life of a little princess whose mother was a Tartar and whose father belonged to a Cossack regiment. Narrates events such as could only take place in Russia.

Charskaya, L. A. *Fledglings*. 1926. Holt. 5-6

Story of Lida, friend of little Princess Nina. The first half of the book tells of life in a boarding school in Petrograd, the last half of the life of some of the same people dealt with in "Little Princess Nina."

Charskaya, L. A. *The Little Siberian*. 1929. Holt. 5-6

Story of a little girl who was tied to a tree to be saved from the wolves, found and carried to Siberia, captured by robbers, escaped and joined a circus troupe, after which she found the prince, her father.

Chevalier, Julien. *Noah's Grandchildren*. 1929. Doubleday. 7-8

Throws light upon the facts which have contributed to make the people of Georgia different from the rest of the Russians.

Daugherty, Sonia. *Mashinka's Secret*. 1932. Stokes. 5-6

Story of a little Russian girl of the poorer aristocracy, who comes in contact with the children of a Nihilist leader. It brings out in an elementary way the differences in the beliefs of the two classes.

Harper, Theodore Acland. *His Excellency and Peter*. 1930. Doubleday. 7-8

Harper, Theodore Acland. *Kubrick, the Outlaw*. 1929. Doubleday. 7-8

Both of these stories take the same characters through goldmining and intrigue in eastern Siberia. Peter was the son of a gold thief and hated the officials but became the friend of the American mining engineer.

Haskell, Helen Eggleston. *Katrinka*. 1929. Dutton. 5-6

Haskell, Helen Eggleston. *Katrinka Grows Up*. 1932. Dutton. 7-8

Story of a little girl before and after the Revolution in Russia. After her parents are exiled to Siberia she with her little brother goes to Petrograd where she becomes a member of the imperial ballet.

Kennell, Ruth Epperson. *Comrade One-Crutch*. 1932. Harper. 5-6

Story of a little American boy and his Russian chum during a year in a mining camp in Siberia where the American mining engineer, the little boy's father, was helping the Soviet develop their mines.

Kennell, Ruth Epperson. *Vanya of the Streets*. 1931. Harper. 5-6

Story of a little boy whose family died from starvation during the Revolution. He goes to Moscow where he becomes one of the beggar children. He is later brought into the pioneer movement and given the opportunity of going to school. Shows what the new Russia is trying to do for its youth.

Krasnov, P. N. *Yermak, the Conqueror*. 1930. Duffield. 7-8

Story of a boy whose family dies during a great fire in Moscow. He follows his desire of becoming a soldier. He fights under the great leader, Yermak, in his campaigns in conquering Siberia for Russia.

Lamb, Harold. *Boy's Genghis Khan*. 1930. Robert McBride. 7-8

A wonderful picture of the life of the great leader and his hoards bringing out the customs of those interesting peoples of early times.

Mazer, Sonia. *Masha*. 1932. Harcourt, Brace. 5-6

Story of the daily life of a little Russian girl before the Revolution. Brings out the queer folkways of the people.

Phelps, F. B. *Nikita*. 1932. Harcourt, Brace. 7-8

Story of the son of a Cossack leader who finds himself in Siberia without a friend. He is taken under the care of an old gardener who is looking for his grandson. He later becomes a great musician in St. Petersburg. Fine picture of life in Russia before the Revolution.

Smith, Freeloove. *Trading East*. 1930. Brown. 7-8

Story of early attempts to establish trade with the East. An English boy goes with a company to the court of the czar by way of the Arctic. He later goes further east, having thrilling adventures.

Verne, Jules. *Michael Strogoff*. 1927. Scribner. 7-8

Gives an account of the invasion of the Tartars into Siberia. It is full of strife and bloodshed.

White, William C. *Made in Russia*. 1932. Knopf. 6-7

Story of a number of unique, outstanding industries of Russia, told in a very interesting and effective manner.

Yershov, Peter. *Humpy*. 1931. Harper. 4-5

Story of Humpy, a queer little horse, and three brothers. Translated from Russian. It is a humorous tale illustrated by truly funny pictures.

Leading Children to Judge Books Wisely

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CAN boys and girls be taught to appreciate good literature? This question has been asked innumerable times, and has been answered both affirmatively and negatively. Some teachers are firmly convinced of the value of coercion, of making children read good books just as you would make them scrub their teeth regularly. Others, diametrically opposed, are in favor of allowing children to read any books they choose so long as they read, believing that they must pass through the Horatio Alger stage just as they must pass through the measles and mumps.

From experience and observation I would say that neither point of view is entirely right. If one aspires to impart the love of good literature to children, the ideal situation would be to start with a class that has not formed any bad reading habits and control the situation so that they would be exposed only to good literature. This, of course, is not possible in the average public school where children have already formed some bad reading habits by the time they reach the seventh and eighth grades (the grades in which my observations were made). This is bound to occur through exposure to poor literature at home, or through indifference or lack of standards on the part of former teachers.

Formerly children had an excuse for having low standards in literature. There were only two kinds of books for them to read: the Dead-Eye-Dick variety, and the vapid stories whose theme was be good and you'll be happy. During the

last few decades, however, writers and publishers have begun to realize that children are human beings with sense and judgment. Consequently, there is now available a wealth of good literature for children waiting to be read and appreciated. Some few children will seek it naturally. The greater number, however, need to be introduced to it, and guided in appreciation of it. That is where the English teacher's work comes in.

In a class where some children have poor taste in literature, and some have no taste at all because they haven't formed the habit of reading, it is still possible to develop literary standards and taste for good books. There are no set rules for doing this. A teacher who loves books and has good taste in literature will usually impart this to her students. One cannot be pedantic or dogmatic about it. If children are made to feel that they have to read a particular book and are forbidden to read another one, in nine cases out of ten they will balk at the required one and will most certainly read the forbidden volume just to see what is in it. In the beginning it is better to allow freedom of choice in books. Better books should be introduced gradually. One way to do this is for the teacher to read part of a good book to the class and stop at an interesting point. Several children will be interested enough to finish it and tell the others about it. Another device is to allow a child who has read a good book and enjoyed it to tell the class about it; his enthusiasm will get others interested. Sometimes it is interesting to have chil-

dren tell about second rate books they have read, then allow those who have read good books to tell about them. Through free discussion the children will make comparisons and decide which books they would like to read and which would not be worth reading. After very little guidance and enough exposure to good literature, the majority of the class will choose the better books.

My conclusions have been reached after working with an average class for two consecutive years. When they entered the class about half the children had poor standards in literature. In the course of the two years, there were added to the class many children from schools where outside reading was not required or stressed. During the seventh and eighth grades their reading list consisted of two hundred and fifty titles which were chosen from children's classics, A.L.A. lists, Newbery books, Junior Literary Guild books, and yearly lists published by the local library.

Toward the end of the eighth grade the question, "What are the elements that make a book interesting and worthwhile?" was asked. In the half hour allowed, the children listed the following fourteen points. They are given here in the order of their frequency on the papers.

1. The characters, especially if they are lifelike.
2. The author's style.
3. The fitness of the illustrations.
4. The humor in the story.
5. The vocabulary.

6. A "spooky" or mysterious element.

7. Getting the author's point of view, especially if it is different from ours.

8. Imagining what you would do if you were in the place of one of the characters.

9. The title.

10. The vividness of the description.

11. The plot.

12. The setting.

13. The way it holds you in suspense.

14. The preface which lets us know how or why the book was written.

By observing the position of different points on the list we can see that children can be led to judge books wisely. Credibility of character came first. The author's style was second. They had developed judgment of style so that they reacted immediately against an author who was "babyish," who had written down to what he considered the children's level, or to one who was extravagant or wordy. Plot, or what happens, was twelfth among fourteen points, which proves the fallacy of some authors' theory that there has to be something happening on every page in order to keep children interested. This same class objected strongly to stories in which there were too many extravagantly thrilling adventures, because they said, "Things don't happen that way in real life."

From this small experiment with children who were not especially literary or brilliant, I think we can reach the conclusion that it is worthwhile to introduce children to good literature. They can be taught to appreciate it.

Library Reading Without a Library

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THE Washington School is an elementary school. It has thirty-one classrooms and an enrollment of twelve hundred children.

As there is no room in the building that can be used as a library, we have placed two hundred and fifty books, varied in subject matter, size, make-up, and complexity, on a library truck which is wheeled into each classroom of grades three to six once a week for a half-hour period of free reading.

Each book on this truck bears the number 3, 4, 5, or 6, and stands on a shelf bearing a corresponding number. While these numbers do not represent grades, the short books easy to read are marked 3, and those most difficult to read and comprehend are marked 6. The children of the third grade do not take books from shelf 6; but those of grades four, five, and six enjoy the books on shelf 3. Books marked 4 are used by more children than those marked any other number. If a child begins a book he wishes to finish, he is allowed to reserve that book for the next reading period.

Some of the books were purchased by the school department; seventy-five of them were loaned for the school year by the Springfield City Library; and some were collected from school cupboards where they were lying idle.

The following descriptions were written by children to explain the free-reading periods to their parents:

OUR FREE READING PERIOD

Every Monday afternoon we have a free-reading period. This is the time we may select from

a book or magazine rack any books or magazines that we wish to read.

If we come in with the lines at quarter past one, we have three-quarters of an hour to read; but if we do not come in until half past one, we have only a half hour.

The bookrack has about two hundred and fifty books on it. It is a small library truck with three shelves and rubber-tired wheels. Four times each day it is wheeled into classrooms for the children to have reading periods. There are several magazines in a small rack which is separate from the large one and can be carried by a handle.

The books are for our pleasure and enjoyment. They are graded by the numbers on them, 3 to 6. The books numbered 3 are the easiest; and those numbered 6, the hardest.

There are animal stories, poems, fairy tales, exciting adventure stories, travel stories, hero stories, and other kinds. The magazines are very interesting to read too. There are pictures and puzzles in them.

If we wish, we can reserve the books or magazines we are reading one day for the next reading period. The children of our room enjoy this reading very much.

THE LIBRARY TRUCK

I am a bookcase made of oak. I have rubber tires and three shelves on each of my sides. Every day I am used by some of the third, fourth, fifth, or sixth grades of Washington School for on my shelves I carry two hundred books for the children. Some of these books belong to Miss Chase, some to the library, and some to the Washington School.

When a class is going to use my books, I am wheeled to its room. If there are visitors, they always look at the books I carry.

Each teacher allows the children of her class to choose the books they wish to read. She raises no objection if some change these books two or three times during a reading period. Through this

changing, she learns something about individual reading interests and needs. She tries to arouse interests in some children and to satisfy those of other children. She suggests a book to one child and offers a shorter book or one easier to read to another. She questions one about the type of book he desires; she encourages another to tell her about some good books. Throughout the reading period, she watches reading habits to learn where corrections are needed; she notes interests, not to cater to them, but to guide them and refine them. She selects three or four children from those most restless during the reading period for special study. She keeps a record of what each of these children does each day during the period. When she finds any indication of more than usual interest, she tries to build on it. When she finds a lack of skill in some reading ability, she gives the drill needed. These excerpts from one of the teacher's (grade four) record books show something of the nature of our problem cases in free reading.

BOY

G—— is a new boy. He is a very poor reader. He does not try very hard to help himself. He does not like to read 3's because he does not like the stories. He is not able to read the more difficult books.

Sept. 14. Asked if he might read *Arabian Nights*, a book from the library table. Read *Arabian Nights* the entire period. He said he liked the book because he was familiar with some of the stories.

September 21. Absent.

Sept. 28. Took *Friendly Animal Story Book* (3). Read as far as page 20. Said he liked the book but wanted something different.

Oct. 5. Spent a little time looking for a book. Then took the same one he had last time. Read it about 20 minutes. Spent last few minutes looking for something for next time.

Oct. 14. Took *New Trails* (4) and *Facts and Fancies* (4). Read one story in *New Trails*. Put it back because it was too hard. Took *Facts and Fancies*. Read about 15 minutes. Took *Friendly Animal Stories* until end of period. Said he did not like it because it was too babyish.

(Continued on page 219)

Oct. 19. Could not find anything he wanted to read. Asked me if he could read his Social Study text, *Barrow's History of Springfield*. Read this the entire period. Looked at pictures much of the time but did read part of the pages the pictures were on. Said he liked the book very much.

GIRL

E—— wants to tell everything she reads. She would rather talk than read. She never completes a book no matter how much she says she likes it.

Sept. 14. Took *Shug the Pup* (3). Read it the entire period. Reserved it for next time. Said it was one of the best books she had ever read.

Sept. 21. Took *Shug the Pup* (3). Read the entire period. Read steadily the whole period. This is the first time she has ever done that. Did not reserve the book.

Sept. 28. Took *Tommy Tinker's Book* (3). Reserved it. Read as far as page 54. She stopped reading in the middle of a story in which she was apparently interested and wanted to tell me about something that happened at home.

Oct. 5. Read *Tommy Tinker's Book* (3). Said she finished it. She had not had time to do so. Said she liked it because it had a few pictures.

Oct. 14. Took *Adventures in a Big City* (3). Read as far as page 9. Said she did not want to reserve it because she had read it before. Said she did not like it.

Oct. 19. Took *Snow Children* (3). Read as far as page 21. Spent about 15 minutes at the beginning of the period trying to find a book. Did not like any book I suggested. Finally took *Snow Children* but did not like it well enough to reserve it.

We do not consider the weekly half-hour period sufficient, but it is all we have been able to manage on our regular schedule. We try to provide extra periods on special occasions. During Book Week, we have asked the librarian of the Children's Room to select fifty books, part from the newest copies and part from those she considers of high value but which are seldom taken out by the children, to be used for the week in place of the reading textbooks. We had seventy-five books containing stories, poems, and facts about trees at the time our Washington Memorial trees were planted. We had fifty books on George Washington

The American Farm in Song and Story

A Bibliography

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EDITOR'S NOTE: The following bibliography suggests material which may be used to enrich the farm life project that has a place in many courses of study for the elementary grades.

BOOKS FOR YOUNGER CHILDREN

GRADES 1-3

- Adams. *Five Little Friends*. Macmillan. c1922
Albright. *Nature Stories for Children*. Mentzer. 1927
Agnew and Coble. *Baby Animals on the Farm*. World Book Co.
Baker. *Fifty Flags*. Bobbs. 1928.
Baker. *Pet Pony*; Primer. Bobbs. 1928
Baker. *The Sailing Tub*; bk. 2. Bobbs. 1928
Baker and Reed. *Curriculum Readers*. First, Second, and Third. Bobbs. 1934
Balch. *Good Times at Grandpa's*. Newson. 1926
Beatty. *The Farm Book*. Saalfeld. 1932
Billy's Farm Friends. Volland cloth art toy books. n.d.
Bolenius. *Bolenius Primer*. Houghton
Bowen. *Hepzibah Hen Book*. Houghton. 1927
Brown. *Friends and Cousins*. Houghton. c1907
Bryant. *Gordon and His Friends*. Houghton. 1924
Bryant. *Story Reader*; bk. 2. Houghton. 1924
Buchanan. *Sunny-crest Farmyard*. Rand. 1925
Clark. *Belle River Friends in Wings and Feathers*. Lyons. 1928
Clark. *Stories of Belle River*. Lyons. c1925
Clark. *Work and Play on Belle River Farm*. Lyons. 1928
Cobb. *Clematis*. Putnam. 1917
Coleman. *Pathway to Reading*. Silver. 1925
Davies. *Our Friends at the Farm*. Crowell. 1926
Deihl. *Little Black Hen*. Whitman. 1925
Dietz. *Good Times at Grandpa's*. Newson. 1925
Dootson. *Riddle Book*. Rand. 1925
Dopp. *Bobby and Betty on the Farm*. Rand. 1930
Dopp. *Bobby and Betty in the Country*. Rand. 1926.
Edwards. *Nature Activity Readers*. v. 2
Elson. *Elson Primer*. Scott, Foresman. 1913
Field-Martin. *Primer*. Ginn. 1925
Freeman. *Child-story Readers*, first. Lyons. 1927
Gage. *Out and Playing*. Mentzer. 1927
Hamer. *Other Farm Babies*. McKnight. 1934
Hamer. *Our Farm Babies*. McKnight. 1934
Hanthorn. *Billy Boy on the Farm*. Sanborn. 1929
Hardy. *At the Farm*; il. by E. Blampied. Nelson. n.d.
Hardy. *Good Companions*; Bk. 1; Helpers. Newson. 1931
Hardy. *Little Book*. Wheeler. 1926
Hardy. *New Stories*. Wheeler. 1926
Hardy. *Sally and Billy*. Wheeler. 1926
Hardy. *Wag and Puff*. Wheeler. 1926
Horne. *Learn to Study Readers*. Ginn. 1926
Huber. *Skags, the Milk Horse*. American Book Co. c1931
Large. *A Visit to a Farm*. Macmillan
Lawson. *A Pet Reader*. Beckley-Cardy. 1926
Lewis. *New Silent Readers*; Growing up; bk. 1. Winston. 1931
Lucia. *Peter and Polly in Autumn*. American Book Co. 1918
Lucia. *Peter and Polly in Spring*. American Book Co. 1915
Lucia. *Peter and Polly in Summer*. American Book Co. 1912
Lucia. *Peter and Polly in Winter*. American Book Co. 1914
Manly-Griswold. *Summer on the Farm*. Scribner. 1926
Manly-Griswold. *Winter on the Farm*. Scribner. 1926
Martin. *Real Life Readers*; *At the Farm*; a Primer. Scribner
Meyer. *Sunshine Farm*. Little. 1927
Minor. *Fun at Sunnyside Farm*. Ginn
Nathan. *The Farmer Sows His Wheat*. Minton Balch
Nida. *Science Readers*, v. 1. Heath. 1928
O'Kane. *Jim and Peggy at Meadowbrook Farm*. Macmillan. 1917
Orton. *Bobby at Cloverfield Farm*. Stokes. 1923
Orton. *Little Lost Pigs*. Stokes. 1925
Orton. *Prancing Pat*. Stokes. 1927
Orton. *Prince and Rover of Cloverfield Farm*. Stokes
Orton. *Queenie; the Story of a Cow*. Stokes. 1929
Orton. *Summer at Cloverfield Farm*. Stokes. 1924

- Orton. *Twin Lambs*. Stokes. 1931
 Orton. *Winter at Cloverfield Farm*. Stokes. 1926
 Pennell. *Child's Own Reader*; bk. 1 and bk. 2. Ginn. 1929
 Perkins. *Farm Twins*. Houghton. c1928
 Persing. *Elementary Science Readers*, v. 3. Appleton. 1928
 Potter. *Tale of Jemima Puddleduck*. Warne
 Pyle. *Six Little Ducklings*. Dodd. 1915
 Read. *Grandfather's Farm* (Social science readers). Scribner. 1928
 Richey. *Stories of Animal Village*. Beckley-Cardy. 1926
 Ringer and Downie. *City and Country*; a first reader. Lippincott. c1930
 Serl. *Work-a-day Doings on the Farm*. Silver. 1916
 Sloane. *Animal Pets*. Beckley-Cardy. 1927
 Smith. *Chicken World*. Putnam. 1910
 Smith. *Farm Book*. Houghton. 1910
 Stevenson. *Country Life Reader*. Scribner. 1916
 Stone. *Silent Reading*. Houghton
 Strong. *All the Year Round: Spring*
 Suzzallo. *Fact and Story Readers*, bk. 3. American Book Co. 1930
 Taylor. *Adventures in Child Land*. Beckley-Cardy. 1932
 Thompson. *Cherry Farm*. Stokes. c1932
 Thompson. *Farmtown Tales*. Dutton. 1923
 Thompson and Wilson. *School Readers*; bk. 1. Wag-ner. 1924
 Tippet. *Singing Farmer*. World Book Co. 1927
 Troxell. *Baby Animals*. Row, Peterson. 1928
 Webb. *Butterwick Farm*. Warne
 Weedon. *The Children's Farm*. Dutton
 White and Hanthorn. *Do and Learn Readers*. A.B.C.
 Zirbes. *Book of Pets*. Keystone View Co. 1928
 Zirbes. *Story of Milk*. Keystone View Co. n.d.

BOOKS FOR THE TEACHER

Allen. *How and Where We Live*. Ginn. 1924
 An introduction to the study of geography that discusses food, raiment, transportation, fuel and shelter. Legends, questions and suggested projects are included.

Allen. *Our Cereal Grains*. Ginn. 1928
 Pictures of a wheat farm harvesting—raising and harvesting corn. Valuable and attractive. Many pictures.

Bengston. *Wheat Industry*. Macmillan. 1915
 A text to be used in connection with the study of geography. Has much useful information following the various processes in wheat raising, its transportation and manufacture into products.

Boy Scouts of America. *Dairying*. (Merit badge series.) Boy Scouts of America
 Gives picture of model dairy barn.

Boy Scouts of America. *Farm Mechanics*. (Merit badge series.) Boy Scouts of America

Farm implements and machinery. Gives a brief history of farm implements. Good sketches and diagrams.

Boy Scouts of America. *Farm Layout and Building Arrangement*. (Merit badge series.) Boy Scouts of America

Pen sketch of barnyard showing location of barns, feed lots, silos, hog houses, hen houses, machine sheds, hay barns, and cow pasture.

Carpenter. *How the World Is Fed*. American Book Co. 1923

Gives a knowledge of the production of foods and shows how civilization and commerce grew from man's need of foods.

Chamberlain. *How We Are Fed*. Macmillan. 1923

Treats of the production and preparation for market of many of our principal foods.

Evans. *Farm Life Readers*, Bks. 4 and 5. Silver

A large number of selections from literature—both prose and poetry bearing on country life, the farm and the home. Books are inspirational rather than technical and informational in content.

Rocheleau. *Products of the Soil*. (Great American Industries; bk. 2.) Flanagan

Chapters on "Cereals" and "Wheat" valuable.

Sanford. *The Story of Agriculture in the United States*. Heath. 1916

Interesting chapters on "The Indians as farmers," "Colonial agriculture," "Pioneer farmers of the West," "The story of the plow."

Tappan. *The Farmer and His Friends*. Houghton. 1916

Describes various farming industries in different sections of the United States.

Wells. *An American Farm*. Doubleday, Doran. 1928

POETRY

Autumn Gloves, by Mildred D. Shacklett

Baby Corn. Author unknown

Belonging to Summer, by Mildred D. Shacklett

Chanticleer, by John Farrar

Deep in the Woods, by Mildred D. Shacklett

The Duck, by Edith King

The Ducks, by Alice Wilkins

The Duck and the Kangaroo, by Edward Lear

Farm Life, by Ruth Edna Stanton

Lady Bug, by C. Lindsay McCoy

Milking Time, by Christina Rossetti

Mister Carrot, by Dorothy Aldis

Mr. Finney's Turnip. Author unknown

My Barrow, by Elizabeth Fleming

Summer Wish, by John Farrar

Taking Turns, by Emilie Blackmore Stapp

The Cow, by Robert Louis Stevenson

The Escape, by Emily Rose Burt

The Fox—Old rhyme

The Happy Sheep, by Wilfred Thorley
The Hayloft, by Robert Louis Stevenson
The Little Turtle, by Vachel Lindsay
The Proud Vegetables, by Mary McNeil Fenollosa
The Swing Ship, by Mildred D. Shacklett
Vegetables, by Rachel Lyman Field
Who Likes the Rain? by Clara Doty Bates
Windmill, by John Farrar

All to be found in Hubbard, *The Golden Flute*

The Handy Farmer Boy
The Cow and the Calf
The Fortunate Duck
The Intelligent Horse
Little Pigs
The Lordly Rooster
A Meadow Secret
The Mother Hen
The Pleasant Cow
The Tall Woodpile

All in Hallock, *The Bird in the Bush*

The Farm
Familiar Friends
Days on the Farm
Goodbye

In Tippet, *I Spend the Summer*

The Farmer Tries to Sleep, in *Here and Now Story Book*, by Lucy Sprague Mitchell

Chicken, in *Peacock Pie*, by Walter De La Mare

City Streets and Country Roads, in *Joan's Door*, by Eleanor Farjeon

Egotism

The Scarecrow

The Swing in the Barn

In Jane, *Joseph and John*, by Bergengren

"Kookoorookoo!"

A White Hen Sitting

In *Sing-Song*, by Christina Rossetti

Minnie, Mattie and May, by Christina Rossetti

The Chickens. Author unknown

The Call, by Bjornstjerne Bjornson

Who Likes the Rain? by Clara Doty Bates

The Cow, by Robert Louis Stevenson

On the Grassy Banks, by Christina Rossetti

The Pasture, by Robert Frost

When the Cows Come Home, by Christina Rossetti

The Cow, by Ann Taylor

The Sheep, by Ann Taylor

The Egg, by Laura E. Richards

The Wonderful Meadow, by Olive Wadsworth

In *Ring-a-Round*, by Mildred Harrington

On the Farm, by Elizabeth Lons Stuart, in *Child Life*, May-Sept., 1933

The Egg

Alice's Supper

In *Tirra Lirra*, by Laura E. Richards

PLAYS

The Milkman Comes to May's House, in Dickson, *Plans and Activities for Primary Grades*, p. 158

SONGS

"The Farmer," *Progressive Music*, Bk. 1, by Parker

"The Farmer," in *Lilts and Lyrics for the Schoolroom*, by Riley

"The Farmer," in *Songs for Little Children*, by Smith

"Ho! to be a Farmer," in *Songs of the Child World*; No. 3, by Riley and Gaynor

"We Plow the Fields," in *Songs for Little Children*, by Smith

"Bringing the Cattle Home," in *Lilts and Lyrics for the Schoolroom*, by Riley

"The Dairy Maids," in *The Music Hour*; Elementary, by McConathy

"Betsy's Tail," in *The Music Hour*; Elementary Teacher's Book, by McConathy

"Barnyard Song," in *Holiday Songs and Every Day Songs and Games*, by Poulsson

"The Hen's Nests," in *Child Songs*, by O'Sheriday

"Mother Hen," in *Singing Time*, by Coleman

"The Old Red Hen," in *Songs of the Child World*; No. 3, by Riley and Gaynor

"Pigs," in *Songs of the Child World*, No. 3, by Riley and Gaynor

"When Little Chicken Drinks," in *Small Songs for Small Singers*, by Niedlinger

ILLUSTRATIVE MATERIAL

Baby's Farm Book. Cupples. .40

Rover's Friends on the Farm. Cupples. .40

Billy's Farm Friends. Volland. .50

Buttercup Farm. Gabriel. .75

Caldecott's Collection of Pictures and Songs. Warne

v. 2 "The Farmer's Boy"

v. 3 "The Milkmaid"

v. 4 "A Farmer Went Trotting"

De La Neziere. A la Ferme (Farm animals) B. Sirven. .80

Good, simple and bright drawings of a child feeding farm animals. Linenette

Farmyard Friends. Gabriel. .75

Field and Farm. Gabriel. 1.00

Familiar animals beloved by children.

Gris Animaux en Image (Farm animals) Paul Bernadin. 1.10

Lustige Hofgesellschaft (Jolly farmyard) by Adolph Holst; il. by Brensel. Franz Schnedier, Berlin. 2.00

Art picture book. Pictures tell the story of the child's farmyard friends.

L'été à la ferme est à la Bassecour (Spring at the Farmyard). Garnier, Paris. .90

One of the finest picture books of farm life.

Farm Animals, by B. Sippich. Storch. 2.00
 Artistic pictures in color.
The Chicken World, by E. Boyd Smith. Putnam. 1910
The Farm Book, by E. Boyd Smith. Houghton. 1910
The Cock and the Hen; il. by Rudolf Mates. Harper
The Duck and its Friends. Oxford. 1930
From the Grain to the Loaf. Nister

STORIES TO READ ALOUD

Sandman, his Farm Stories, by Hopkins. Page. 1902
Sandman; More Farm Stories, by Hopkins. Page. 1903
A Visit to a Farm, in In and Out with Betty Anne. Harper
Eben's Cows, in *Here and Now Story Book*, by Mitchell
Wonderful-cow-that-never-was, in *Here and Now Story Book*, by Mitchell
The Little Hen and the Rooster, in *Here and Now Story Book*, by Mitchell
The Rooster and the Hens, in *Here and Now Story Book*, by Mitchell
How Tom Earned his Calf, in *Fact and Story Readers*; Bk. 3. Suzzallo

The Little Red Hen and the Wheat, in *The Oak Tree Fairy Book*, ed. by Johnson
Ten Hens Go a-Travelling, in *The Giant of Apple Pie Hill*, by Potter
 Seven stories under the heading, *The Farmer*, in *For the Children's Hour*, by Bailey. Milton Bradley. 1926

BOOKS TO READ ALOUD

Ashmun—*Susie Sugarbeet*. Houghton. c1930
 Bailey—*When Grandfather Was a Boy*. Ginn. c1928
 Gray—*Tilly Tod*. Doubleday. 1929
 Hunt—*Little House in Green Valley*. Houghton. 1932
 Lofting—*Story of Mrs. Tubbs*. Stokes. 1923
 Orton—*Treasure in the Little Trunk*. Stokes. 1932
 Pyle—*Six Little Ducklings*. Dutton. 1915
 Sandburg—*Rootabaga Stories*. Harcourt. 1922
 Shetter—*When Grandma Was a Little Girl*. Rand. 1926
 Van Doren—*Dick and Tom*. Macmillan
 Whitney—*Timothy and the Blue Cart*. Stokes. 1930
 Wilder—*Little House in the Big Woods*. Harper. 1932
 Youmans—*Teddy Horse*. Bobbs. 1930

CHILDREN'S BOOKS IN RUSSIA

(Continued from page 208)

there has been none of it in Russia until recently except in two or three hotels patronized by foreigners.

At the amazing Russian Olympics held during the summer of 1932—Olympics not merely athletic like ours, but athletic, musical, literary, dramatic, terpsichorean—the cheer leaders brought fifty thousand people in the stadium to their feet with overflowing enthusiasm—such enthusi-

asm as one sees elsewhere only at a great American football classic—as they hilariously shouted "We are changing the world! We are changing the world! We are changing the world!" Will their experiments with children's literature guide other nations to use the powers latent in books for boys and girls? Will the Soviets change the world in this respect? Who can tell?

LIBRARY READING WITHOUT A LIBRARY

(Continued from page 215)

while we were preparing a program for his anniversary.

Through these reading periods, we try to develop reading interests and build reading habits that will help bring about desirable attitudes and action in the matter of today's free reading outside school

and tomorrow's permanent interests in worth-while reading. In measuring our success, we ask ourselves these questions: Is this child reading more books? Is there more variety in the books he chooses? Is he reading some books of a little higher type? Is his joy in reading growing?

Memorizing Is Not Reading

E. W. DOLCH
*University of Illinois
Urbana, Illinois*

SEEING a primer on the library table, I said to the proud father, "Why, is Jimmie reading now?"

"Sure," was the answer. "He knows that book by heart."

At school the next day, Jimmy's teacher showed me proudly a long row of experience charts and said, "The children can read all of these." When the children came in they did "read" them, actually reciting what the chart said at about a fourth grade reading rate, and half the time not looking at the charts at all.

Any child is likely to memorize a simple story word for word after he has heard it a number of times. If he is a bright child, he is almost certain to. If, as he heard the story, his eyes were on a page distinguished by any attractive picture or on a chart distinguished by a particular pattern of lines, he will associate the story with the page or the chart. All of this is natural. It is a helpful first step. It can be used to good advantage. But it is memorizing and not reading.

The child who merely knows "what the second line says" is not reading. He simply repeats from memory a line that he associates with a certain place on the chart or on the page. Many, many children do their "reading" lesson this way and continue to do so long after they should be doing something else. Test it out some day by taking a chart that the children can "read" and without their knowledge changing the lines around. Then have them read it line by line. If the title of the chart is "The Park," the children will insist that the first line says "We went to the park" even though you have changed the line to read "We saw fish in the lake."

Test the same thing in the reader by making a cover for the page with a slit or window through which only one line can be seen. Then put this cover over the page so that the child can see one line but cannot tell what part of the page it is on. Mary, a child who read the page glibly before you used the cover, will now be quite at a loss. This will be sure proof that she had been only repeating from memory.

The child who merely knows "what comes next" is not reading. Watch the children who "read" looking at you instead of the book. Watch the ones who rattle off a line as fast as an adult when their actual *reading* speed is one word a second or less. One word a second is very slow but it is approximately the true reading speed of most children in the first grade. Any "reading" that goes faster than that, except in the case of the brilliant child, is showing "guessing speed" or "memory speed." It cannot be reading but instead must be just "remembering what comes next." Test this by having children read "mixed pages." Didn't you ever do it as a child just for fun? You take a page and fold it back so that it is just half as wide. Then you lay this half page against the next page and you will usually find that the half lines on the one page will almost fit against the half lines showing on the next. Then you read the mixture to see how funny it sounds. But the child will have to *read* this. Because two stories are mixed, he can not remember what comes next. Try this to see which ones are reading and which are memorizing.

Every teacher of long experience will know of cases like the following: A bright

boy, son of intelligent parents who gave him an excellent home environment, apparently went along very well through grades one and two. Then in grade three he began to have trouble at once with reading. His mother wished to help and got a simple book different from the ones used at school. She tried the boy out on this and found he could hardly read a word in it. She was amazed and at once consulted the third grade teacher. This teacher explained the difficulty. For two years that bright boy had been memorizing his reading books so perfectly and easily that two teachers had never found him out. Memorizing is not reading, but for many children it is far easier than reading, and they will do the easier thing if you will let them.

Parents also need to be taught that memorizing is not reading. An indignant mother brought her child to the superintendent's office. The little girl had been retained in grade one. But the mother

brought the book, and thrust it before the superintendent with the order, "Now, Milly, show that you *can* read your book." Of course the superintendent reached into his bookcase, brought out another book, and showed at once that the child could hardly read a word. But parents as well as teachers are deceived.

Make sure that your children are really reading. That means getting meaning *from the printed words*, not from the place on the chart or page or from the memory of what comes next. Use simple tests to demonstrate the situation to those who are being deceived or even to the children who are getting a false idea of what reading means. Memorizing is natural at the start. It is even a good thing in giving confidence. But it must be discarded as soon as possible for reading, or the getting of meaning from the printed words, in any place or position, and without pre-knowledge of what they are going to "say."



From *Bluebonnets for Lucinda*. By Frances Clarke Sayers. Viking.

Ride the Book Trail

A List of New Books for Children

The World as It Was

The Making of Maryland. By Elmer Green. Illus. by M. Paul Roche and others. E. and M. Green, 1934. \$2.00.

The Gold-Laced Coat, A Story of Old Niagara. By Helen Fuller Orton. Illus. by Robert Ball. Stokes, 1934. \$1.75. Fiction.

Children of the Covered Wagon. A Story of the Old Oregon Trail. By Mary Jane Carr. Illus. by Esther Brann. Crowell, 1934. \$2.00. Fiction.

Lucinda. A Little Girl of 1860. By Mabel Leigh Hunt. Illus. by Cameron Wright. Stokes, 1934. \$1.75. Fiction. A Quaker Community in Indiana.

The Conquest of Mexico. By William H. Prescott. Illus. by Keith Henderson. Introduction by Carl Van Doran. Junior Literary Guild, 1934. \$3.00.

A superb piece of book-making. The illustrations are the result of long and careful research, and the editing shows much patience and understanding.

The Victors. By E. J. Craine. Illus. by Don Wier. Duffield and Green, 1933. \$2.00. Fiction. The struggle of the Incas against their Spanish conquerors.

A History of Everyday Things in England: The Rise of Industrialism, 1733-1851. Illus. by the authors. Scribner, 1934. \$2.50.

Noteworthy for pictures of early tools, farm implements, and fashions.

King Richard's Land. A Tale of the Peasants' Revolt. By L. A. Strong. Illus. by Zhenya Gay. Knopf, 1934. \$2.00.

Fiction. Watt Tyler and Richard II.

Lighting the Torch. By Eloise Lowmsbery. Illustrated by Elizabeth Tyler Wolcott. Longmans, Green, 1934. \$2.00.



From *Pepito the Colt*.

By Ruth Orton and Diana Thorne. Houghton Mifflin.

Fiction. Erasmus, and the great printers of the sixteenth century.

Romulus, Builder of Rome. By Alan Lake Chidsey. Illus. by Joe Richards. Minton, Balch, 1934. \$2.00.

Fiction. The author constructs his story around the half-mythical founder of Rome. The illustrations are striking in line but brutal in theme.

The Princess Runs Away. A Story of Egypt in 1900 B.C. By Alice Woodbury Howard. Illus. by John T. Howard. Macmillan, 1934. \$1.50.

Reindeer of the Waves. By Ruth Harshaw. Carleton Washburne, editor. Illus. by Margaret Ianelli. Rand, McNally, 1934. Fiction with the Vikings as subject. A well-made book with unusual, though somewhat monotonous, illustrations.

The Pageant of Chinese History. By Elizabeth Seeger.

Illus. by Bernard Watkins. Longmans, Green, 1934. \$3.00. These publishers have a notable record for excellent juvenile historical books. Their

reputation is enhanced by this book. See comments by Miss Ewing, page 205.

The World Today

Travel by Air, Land, and Sea. By Hanson Hart Webster. Illustrated. Houghton Mifflin, 1934. \$2.00.



From *More About Animals*.

By Margery Bianco. Macmillan.

Trains. By Robert Selph Henry. Illustrated with photographs. Bobbs-Merrill, 1934. \$2.50.

The Train Book. By William Clayton Pryor. A Photographic Picture-Book with a Story. Harcourt, Brace, 1933. \$1.00.

The Steamship Book. By William Clayton Pryor. A Photographic Picture-Book with a Story. Harcourt, Brace, 1934. \$1.00.

Boats. By Harriet Salt. Illus. by Paul Ickes. Minton Balch, 1934. \$2.00.

The Fire Engine Book. By William Clayton Pryor. A Photographic Picture-Book with a Story. Harcourt, Brace, 1934. \$1.00.

The Story of Skyscrapers. By Alfred Morgan. Illus. with photographs and drawings by the author. Farrar and Rinehart, 1934. \$2.00.

American Inventors. By C. J. Hylander. Macmillan, 1934. \$2.00.

The Book About Aircraft. Illus. with photographs. Frederick Warne, 1933. \$2.00.

Young Mexico. By Anne Merriman Peck. Illus. by the author. McBride, 1934. \$2.00.

Books that Stand Alone

When the Stars Come Out. By Robert H. Baker. Illus. with photographs, maps and charts. Viking, 1934. \$2.50. The author succeeds in making astronomy enthralling. A library can't well afford to do without this volume.

The Correct Thing. A Guide Book of Etiquette for Young Men. By William Oliver Stevens. Dodd, Mead, 1934. \$1.50. The writer defends civilization against the minor onslaughts of the young and cock-sure.

Animals

More About Animals. By Margery Williams Bianco. Illus. by Helen Torrey. Macmillan, 1934. \$1.75.

Animals All. By Harper Cory. Illus. with photographs. London. Country Life. (Scribner), 1933. \$1.75.

The Forest of Adventure. By Raymond L. Ditmars. Macmillan, 1933. \$2.50.

Mr. Ditmars vouches for the accuracy of the incidents in which animals figure. The thread of the story is fictitious.

Tony and his Pals. By H. M. and F. M. Christeson,

with a chapter by Tom Mix. Illus. with photographs. Albert Whitman, 1934. \$1.00.

The story of Tom Mix's horses.

Pepito the Colt. The Childhood of a Polo Pony. By Ruth Orton and Diana Thorne. Houghton Mifflin, 1933. \$1.00. Fiction. Pictures with text.

Gypsy Lad. The Story of a Champion Setter. By S. P. Meek. Illus. by Morgan Dennis. William Morrow, 1934. \$2.00.

Lions Wild and Friendly. By Eric F. Wells. Illus. with photographs. Viking, 1934. \$2.50.

"Presenting the king of beasts as a companion and an interesting subject for photography in his natural habitat. The anecdotes of one who has reared lions as a hobby." Lions drink their tea from saucers, if one is to believe the photographs.

Mike the Cat. By Creighton Peet. Text with photographs. Loring and Mussey, 1934. \$2.00.

Traveling with the Birds. A Book of Bird Migration. By Rudyerd Boulton. Illus. by Walter Alois Weber. M. A. Donohue, 1933. An unusually handsome book.

The author is a member of the staff of the Field Museum of Natural History.

Do You Know? By Janet Smalley. Illus. by the author. William Morrow, 1934.

A picture book of insects for little children.

Tim Tadpole and the Great Bullfrog. By Marjorie Flack. Illus. by the author. Doubleday, Doran, 1934. \$1.00. For little children.

How Things Are Made

Made in Sweden. By Susan Smith. Drawings by Gustaf Carlström. Minton, Balch, 1934. \$2.00.

Prizes and Presents Every Girl Can Make. By Edwin T. Hamilton. Illus. by G. Ruth Taylor. Harcourt, Brace, 1934. \$2.50.

The Junior Gardener. By Dorothy W. Greene and Rosetta C. Goldsmith. Illus. and lettered by Sylvia Weil. Vanguard, 1934. \$1.25.

Simple Sketching. By L. A. Doust. Frederick Warne, 1933. \$1.00.

Real Adventurers

Franklin Delano Roosevelt, the Minute Man of '33.

By Belle Moses. Appleton-Century, 1933. \$1.75.

Mozart the Wonder Boy. By Opal Wheeler and Sybil



From *Toño Antonio*. By Ruth Sawyer. Viking.

- Deucher. Illus. by Mary Greenwalt. Dutton, 1934. \$2.00.
- Stars to Steer By.* By Helen Follett. Illus. by Armstrong Sperry. Macmillan, 1934. \$2.50.
- A mother and daughter continue the search for a sailing ship, begun in "Magic Portholes."
- The Half Deck.* By George H. Grant. Illus. by Gordon Grant. Little, Brown, 1933. \$2.00.
- An account of the author's apprenticeship in the British Merchant Marine. One of the best recent sea-stories.
- A Backward Glance.* By Edith Wharton. Appleton-Century, 1934. \$3.00. These gentle reminiscences will appeal to the exceptional older child, and to adults who love the traditions of literature.
- Jean Lafitte, Gentleman Smuggler.* By Mitchell V. Charnley. Illus. by Jay Van Everen. Viking, 1934. \$2.50.
- A colorful, and not widely-known figure in American history.
- Batling the Elements.* By Bob Buck in collaboration with and illustrated by Bob Nixon. Putnam, 1934. \$1.75.



From *The Good Friends*. By Margery Bianco. Viking.

- The Snowbaby's Own Story.* By Marie Ahnighito Peary. Illus. with photographs. Stokes, 1934. \$2.00.
- Roland the Warrior.* By Virginia M. Collier and Jeanette Eaton. Illus. by Frank E. Schoonover. Harcourt, Brace, 1934. \$2.75.
- The Adventure Trail Circles the Earth*
- The United States*
- A Bend in the Road.* By Margaret Thomsen Raymond. Illus. Longmans, Green, 1934. \$2.00.

- A fine realistic novel for young people.
- Kathy.* By Josephine Daskam Bacon. Illus. by Joan Esley. Longmans, Green, 1934. \$2.00.
- Tabitha of Lonely House.* A Tale of Old Concord. By Hildegard Hawthorne. Illus. by W. M. Berger. Appleton-Century, 1934. \$2.00.
- Good Wind and Good Water.* By Nancy Cabot Osborne and Alice Cushing Gardiner. Illus. by Kurt Wiese. Viking, 1934. \$2.00. The New England-China trade in the nineteenth century.
- The Peacock Farm.* By Mary Willard Keyes. Illus. by Pelagie Doane. Longmans, Green, 1934. \$2.00. New Hampshire.
- Lumberjack.* By Stephen W. Meader. Illus. by Henry C. Pitz. Harcourt, Brace, 1934. \$2.00. New Hampshire.
- Mountain Girl Comes Home.* By Genevieve Fox. Illus. by Forrest W. Orr. Little, Brown, 1934. \$2.00.
- The southern mountains.
- The Timber Trail.* By Maristan Chapman. Illus. by James C. McKell. Appleton-Century, 1933. \$2.00. Southern mountains.
- Eagle Cliff.* By Maristan Chapman. Illus. by James C. McKell. Appleton-Century, 1934. \$2.00. Southern mountains.
- Down, Down the Mountain.* By Ellis Credle. Illus. by the author. Nelson, 1934. \$2.00. A picture-story book about two children of the Blue Ridge Mountains.
- Robin on the Mountain.* By Charles May Simon. Illus. by Howard Simon. Dutton, 1934. \$2.00. The Ozarks.
- The Camp on Wildcat Trail.* By Vance Randolph. Illus. by Howard Simon. Knopf, 1934. \$2.00. The Ozarks.
- The Corduroy Trail.* By Rita C. McGoldrick. Illus. by Paul Brown. Doubleday, Doran, 1934. \$1.75. Wisconsin lumbering.
- Hills of Gold.* By Katherine Grey. Illus. by Franz Geritz. Little, Brown, 1933. \$2.00. Gold-rush days in California.
- Stone-Knife Boy.* By Alida Sims Malkus. Illus. by Herbert M. Stoops. Harcourt, Brace, 1933. \$2.00. The Taos Indians.
- Komoki of the Cliffs.* By Isis L. Harrington. Illus. from drawings by Indian children. Scribner, 1934. \$1.20.
- Stories of the Sioux.* By Chief Standing Bear. Illus. by Herbert Morton Stoops. Houghton Mifflin, 1934. \$1.50.
- North*
- The Trail of the Borealis.* By Eve Grey. Illus. by W. Langdon Kihn. Harcourt, Brace, 1934. \$2.00. Manitoba.
- Roundabout.* By Alice Dalglish. Illus. by Hildegard

Woodward. Macmillan, 1934. \$1.75.
Nova Scotia.

Jeanne-Marie and Her Golden Bird. By Ethel Calvert Phillips. Illus. from figurines by Helen Blair. Houghton Mifflin, 1934. \$1.75.
Quebec.

Nuvat the Brave. An Eskimo Robinson Crusoe. By Radko Doone. Illus. by Hans Axel Walleen. Macrae-Smith, 1934. \$2.00.

South

The Ship Without a Crew. By Howard Pease. Illus. Doubleday, Doran, 1934. \$2.00.

Land of the Williwaws. A Story of Adventure in Patagonia and the Falkland Islands. By M. I. Ross. Illus. by George M. Richards. Houghton Mifflin, 1934. \$2.00.

Europe

The Treasure of the Isle of Mist. By W. W. Tarn. Illus. by Robert Lawson. Putnam's, 1934. \$2.00.

A new edition of a story that children would not let fall into obscurity—and they were right about it.

The Curse of the Wise Woman. By Lord Dunsany. Longmans, Green, 1933. \$2.00.
Ireland, of course.

Peter Swiss. By Helen Coale Crew. Illus. by Amy Hogeboom. Harper, 1934. \$1.75.
Switzerland.

Anything Can Happen on the River! By Carol Ryrice Brink. Illus. by W. W. Berger. Macmillan, 1934. \$1.75.

The river is the Seine.

Grey Eyes. A Mystery of the Riviera. By Katherine Adams. Illus. by Marguerite de Angeli. Macmillan, 1934. \$1.75.

The Red Caravan. By Mildred Criss. Foreword by Abbé Ernest Dimnet. Illus. by Pierre Brissaud. Doubleday, Doran, 1934. \$1.75.
Northwestern Italy.

The Feud Mystery. A Boys' Story of Wild Sardinia. By S. S. Smith. Illus. Harcourt, Brace, 1934. \$2.00.

Toño Antonio. By Ruth Sawyer. Illus. by F. Luis Mora. Viking, 1934. \$1.75.
Spain. A Christmas story.

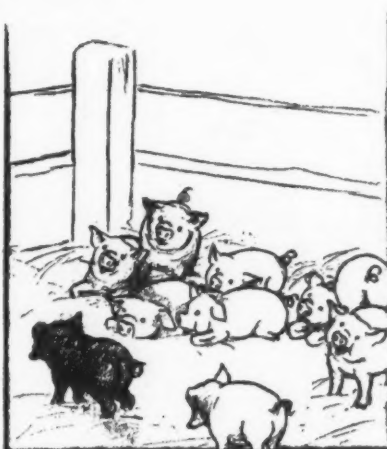
The Lapp Mystery. A Boys' Story of Finnish Lapland. By S. S. Smith. Illus. by James Reid. Harcourt, Brace, 1934. \$2.00.

Asia

Son of the Sword. By Youel Mirza. Illus. by Boris Artzybasheff. Viking, 1934. \$2.00.

One Day with Jambi in Sumatra. By Armstrong Sperry. Pictures with text. John C. Winston, 1934. \$2.00.

Little Pear and His Friends. By Eleanor Frances Lattimore. Illus. by the author. Harcourt, Brace, 1934. \$2.00. China. A sequel to "Little Pear." See Miss Ewing's article in this issue.



From *Nicodemus and the Little Black Pig.* By Inez Hogan. Dutton.

Fun Along the Trail

Boys and Girls

Susanna B. and William C. By Rachel Field. Illus. by the author. William Morrow, 1934. \$1.00. A tiny book of chuckle-provoking verses.

Bluebonnets for Lucinda. By Frances Clarke Sayers. Illus. by Helen Sewell. Viking, 1934. \$1.00. Lucinda is a darling, and so, naturally, is a book about her.

P-Penny and his Little Red Cart. By Amy Wentworth Stone. Illus. by Hildegard Woodward. Lothrop, Lee and Shepard, 1934. \$2.00. Excellent story for children.

Robin. By Bertha and Ernest Cobb. Illus. by Lucy Doane and K. W. Berry. Putnam's, 1934. \$1.75.

Rowena, Teena, Tot, and the Blackberries. By Fannie Burgheim Blumberg. Illus. by Mary Grosjean. Albert Whitman, 1934. \$1.00.

"Rowena, Teena, and Tot were three little colored girls who went to visit their grandmammy in a little country town in the South."

You Can't Pet a Possum. By Arna Bontemps. Illus. by Ilse Bischoff. William Morrow, 1934. \$1.75.

Children will like the story of Shine Boy and his search for a playmate. The illustrations are particularly commendable for their suitability to the text, their soft colors, and their humor.

Nicodemus and the Little Black Pig. By Inez Hogan. Illus. by the author. Dutton, 1934. \$1.00.

Nicodemus is held in high regard by young readers.

Fairy Tales

Japanese Holiday Picture Tales. By Chiyono Sugimoto. Illus. by Tekisui Ishii. Stokes, 1933. \$1.50.

Speedy in Oz. By Ruth Plumly Thompson. Illus. by John R. Neill. Reilly and Lee, 1934. \$1.00.

"Founded on and continuing the famous Oz stories by L. Frank Baum."

Animals That Talk

The Story of Babar the Little Elephant. By Jean de Brunhoff. Illus. Trans. from the French by Merle Haas. Harrison Smith and Robert Haas, 1933.

The Good Friends. By Margery Williams Bianco. Illus. by Grace Paull. Viking, 1934. \$1.75.

Mrs. Bianco is able to endow animals and toys with distinct, and often forceful personalities.

Fun with Michael. By Dorothy and Marguerite Bryan. Illus. by the authors. Doubleday, Doran, 1934. \$1.00.

The Story about Ping. By Marjorie Flack and Kurt Wiese. Pictures and text. Viking, 1933. \$1.00.

Ping is a duck who lives on a boat on a river in China. The lithographs are in beautiful-soft colors.

The Stray Child. By Robert Joyce. Illus. by the author. Dutton, 1934. \$1.50.

Three little cats adopt a stray child who is clean and quiet and can be taught to do tricks. Superlative humor, but the illustrations might be a little frightening to a nervous child.

A Jungle Picnic. By Clifford Webb. Pictures with text. Frederick Warne, 1934. \$2.00.

CHINA IN CHILDREN'S BOOKS

(Continued from page 205)

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Chinese Mother Goose Rhymes.

Revell, 1900.

Howard, A. W. *Ching-Li and the Dragons*. Macmillan, 1931.

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Pitman, N. H. *A Chinese Wonder Book*. Dent, 1919.

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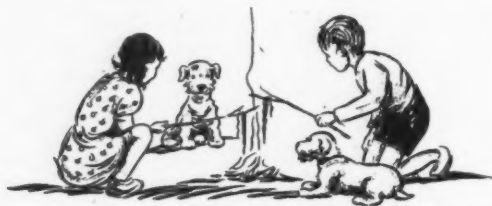
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Editorial

Guides for Book Week Pilgrims

WHO WOULD not like the slogan for Children's Book Week this year? "Ride the book trail to knowledge and adventure"! What a thrust of the imagination! One's steed goes prancing up the slopes of Helicon to marvelous regions. The slogan is illustrated by an alluring poster distributed by the National Association of Book Publishers. A white pony is ridden by a bright-eyed youngster and his small sister. The little girl clutches a book, and her brother, elbows raised wing-like, thrusts forward the toes of his stirrured feet and swings well back to balance the pull of the hamper of books he is taking along for a reader's holiday. So, during Children's Book Week, the reins of adventure are in youthful hands.

But on book trails as on many another trail, guides are desirable, and some excellent ones have been provided this year. The National Association of Book Publishers, 347 Fifth Avenue, New York, suggests the following:

The Bookshelf for Boys and Girls. By Clara W. Hunt and others. R. R. Bowker Co., 62 West 45th St., New York. 5¢

Inexpensive Books for Children. Child Study Association of America, 221 West 57th St., New York. 10¢

The Choice of a Hobby. By Annie Carroll Moore. F. E. Compton, 1000 N. Dearborn St., Chicago. 5¢

The Newbery Medal Books. By Muriel E. Cann. Public Library, Boston. 25¢. (See Miss Cann's article in the September *Review*.)

Man's Long Climb. The Bookshop for Boys and Girls. 270 Boylston St., Boston. 10¢

Books of the Year for Children. Child Study Association of America. 221 West 57th St., New York. 10¢

From the National Association of Book Publishers comes also the poster described above and a booklet containing suggestions for the

classroom and library observance of Book Week particularly the organization of a hobby show, which is in keeping with the equestrian character of this sixteenth celebration of Children's Book Week. The poster and the booklet together are sent at a nominal price.

Two publications of peculiarly bookish interest are *The Children's Almanac of Books and Holidays*, by Helen Dean Fish (Stokes), and *Let's Make a Book*, by Harriet H. Shoen (Macmillan). The first is instantly amusing and arresting for its typographical adherence to the style of the old almanacs and its illustrations from old children's books. Miss Fish has unearthed much interesting information; and the almanac should be of considerable practical value to teachers and librarians.

Let's Make a Book consists of directions for binding books, ranging from the simplest folders which little children can make, to the construction of a "real" book. The volume suggests a wide range of interesting activities for schools, libraries, and clubs, and the cultural concomitants of actually making a book are so obvious as to need no comment here.

Readers of *The Review* will find in the pages of this issue a number of guides for Book Week pilgrims. On page 199 Miss Shaw gives some suggestions to riding masters who would teach their charges to mount Pegasus. The contributions of Russia, China, and Africa to children's literature are discussed in articles by Dr. Blaisdell, page 206, Miss Ewing, page 203, and Miss Linstad, page 209. New books for children are listed on page 222, and an extensive and practical bibliography on "The American Farm in Song and Story" is to be found on page 216.

With these materials at hand, the teacher can open book trails to her pupils, and send them cantering away on many gay journeys.

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